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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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The Place of Puppetry in Theater Arts Today

Gil Oden, Curator Theater Arts
Detroit Museum of Fine Arts

In a field as broad, as varying, as miscellaneous, as changing and as active as Theatre Arts, "today" becomes "yesterday" before we know it and almost before we are aware it is happening. In an unbelievably short time, the eventful, exciting productions of the present become the vivid memories of the past. And yet while the present is being crowded into the past, another present is crying to be born. And so while we talk of the place of puppetry in theatre Arts today, our minds, of necessity, must be planning the place of puppetry tomorrow.

All of us are acutely aware of the fabulous heritage of the puppet. Throughout the history of the world, he has played his part. Sometimes he's been found in the presentation of religious stories; sometimes in the most popular dramas of an age. How often has he been "discovered" and raised to the fashion of the court, and just as often fallen back into the popular traditions of the common man. There are even periods in which he has been submerged into relative obscurity only to be rescued and brought back by artists to a place of eminence on the theatre scene. And yet, he has lived through all these changes of time and taste until finally, today, when popular entertainment comes in tins from nearby Hollywood and that hideous square box of slavery in our living rooms, he stands upon the threshold of the most challenging moment of his timeless career.

And so this ancient art which has been delighting man since the dawn

of time might be compared itself to a theatrical production. For what could be more dramatic than the series of events which make up the history of puppetry. Act I has been played!

So might I ring up the curtain on Act II of this production and dwell for a brief time on a few technical aspects in this drama. Puppetry is a theatre medium than can tell a story, epic or fairy tale, in a convention that can be accepted by the most simple and the most sophisticated. Our audiences do not make a great many demands on us. But they do want good theatre. The theatre arts has done a good job of educating audiences in the past few years. The entire modern emphasis in the theatrical arts is upon the general harmony of the production. The present day director is the chief creator.

So the time has come when every puppeteer needs to stand back and gaze upon his creation with a critical eye, and reflect upon what he sees. If we could, but for a moment, see ourselves as others see us, no doubt we would be surprised at the view! One of our own American puppeteers wrote a few years ago, "If popular interest in puppets is to be reawakened, so that the puppet show becomes a recognized dramatic form, it is imperative that professional showmen should analyze the commodity they are offering the public and see that it has qualities that can be found nowhere else."

Consider for a moment "acting" in the puppet theatre. Perhaps the major impulse in the renaissance of the

puppet theatre in this century came with Gordon Craig's theory of the actor as a marionette. From this theory, certainly in many of the European theatres, developed the theory of the puppet as actor. The human actor may move an audience to the social emotions of love, pity, or scorn, while the puppet moves his audience to such aesthetic emotions as wonder, delight and terror. On occasion the human actor seems without soul, while the puppets' performance is drenched with soul-fire. People sometimes wonder how the puppet, with his fixed expression, can possibly give a flexible performance and convey a range of emotions from laughter to tears. Yet we know that it is this very fixed expression, unchanging, that gives the puppet its unique character. For a puppet does not have to lift an eyebrow, move his mouth or roll his eyes. Joy, fear, surprise are expressed in voice and body movement, changes of tempo and gestures. It is the motion that we see; and a puppet's head motion is as effective as that of any human actor. For a puppet can run the gamut of movement from the broadest to the most subtle; and far more subtle than most human actors, I might add.

George Bernard Shaw, certainly one of the true theatre greats of all time, once wrote, "I always hold up the wooden actors as instructive object lessons to our flesh and blood players. The wooden ones, though stiff and continually glaring at you with the same overcharged expression, move you as only the most experienced of living actors can. . . the puppet as an actor. . . gives its performance an intensity to which few actors can pretend."

"But," our neophyte puppeteer screams, "How man I make my puppets act?" You don't make them act! The true master in any show should never have a thought of pulling a hand string, pushing a leg rod, or

twisting a body at the proper moment; this he does automatically while his living self is projected through his arms and hands into the figure on the tiny stage. Then is it really human acting? Not quite—it is a human, but strained through a medium that eliminates the human qualities, keeping only those qualities that embody a characterization. How can any puppeteer hope to project an emotion or characterization two or three feet away from himself without first feeling the response or emotion himself?

Acting requires intelligence, enthusiasm, vitality and a great deal of self control. It is a perfect blending of voice and movement. Hamlet's advice to the players is filled with good sense about acting, and puppeteers would do well to memorize it word for word.

"Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines."

In ordinary speech most of us have no trouble making ourselves understood. The person sitting next to us can hear us; we make ourselves understood across a room; we can even call across the street to a friend and he will understand us. And yet on stage, how often we forget that people in the audience have paid a price to hear us as well as see us. We adjust our speech instinctively to the person manipulating beside us and, we think, to the puppet in our control. Much of the trouble comes from just plain bad speaking habits; many people merely mumble. We need to make an effort to overcome these bad habits in order to project our lines.

Rare is the occasion also when a puppeteer speaks for only one puppet. More than likely, he is the voice for

two, three or four puppets. And yet, how often is this accomplished by merely raising or lowering the pitch of the voice, from an extreme falsetto to a deep toad-like basso. Disregarded entirely are the other vocal characteristics of rate of speech, tempo, volume, variety, or any number of peculiar vocal characteristics that can be used to enhance the interpretation.

Hamlet turns his attention from the voice to the accompanying movement and says:

"Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and - as I may say - the whirlwind of passion, you must acquire and beget a temperance that will give it smoothness."

The movements of your puppets are an excellent means of defining his character and indicating a state of mind - indifference, fear, despair, joy. Strength or weakness can be conveyed by the way a puppet moves, holds his head and his body. Perhaps you've witnessed the performance of a puppet Prince or King, supposedly bold and brave, staunch and true, who lost all character by drooping his head, leaning languidly, or simply dangling. Movement ought to be in accord with the mood of a production. Scenes of sorrow, romance or beauty usually require less movement than scenes of farce, comedy or melodramatic action. But even in the movement of most comic situations, one must work for smoothness. I have witnessed a marionette production in which the hero, down-cast and sorrowful over the loss of something very dear to him, moved across the stage with such jerky and spasmodic movements, it looked as if he were about to break out in a joyous Spanish fandango.

"Suit the word to the action, the action to the word."

Remember the joyous thing about

the puppet actor is that he is able to do things no human actor could hope for. Human actors and dancers have spread the notion through such things as Dance of the Wooden Soldiers and Popo the Puppet that the puppets' movement is precise, automatic and staccato. But no puppet could ever be as wooden as a human actor imitating a puppet!

Let us turn now for a moment to another aspect of this puppet theatre today. That is the play itself.

There are those who will say the puppet theatre will always be a minor form. Perhaps they are right - only time will tell. But whether or not this is so, it will always serve as a means of expression for a great number of people with a general creative talent and as a means of performance for plays of a fanciful, extravagant, poetic or nonrealistic nature. For these are types of plays which can be given more perfect expression by puppets than by human actors. Plays which require something beyond the current trend of super-realism found in the human theatre today, are for puppet production.

Dramatic construction for the puppet theatre follows the same fundamental rules as for the other theatre media. The first requirement is an interesting story; the second, a set of characters which can be successfully and interestingly portrayed with puppets; the third, an appealing and more or less logical development of the selected characters in the story to bring the drama to a fitting climax.

It is quite natural that from earliest appearances of puppets in plays, puppeteers who were constantly pressed for new themes have turned hopefully to the classics.

More than one puppeteer has discovered, however, that an adaptation of a popular classic of the human theatre has just not come off on the puppet stage. And why should it, we might well ask? For these plays were

written for a different medium; not primarily for the puppet theatre. On the other hand, a few puppeteers have discovered classics that seemed to have been written for the puppet stage - plays which have been artistic triumphs, when performed with puppets, but which are duds when attempted on the human stage.

The point is that in adapting the classic, puppeteers have to exert a great deal of selectivity. Beware of choosing a classic, simply because it is seldom performed on the human stage. Make sure it contains all those qualities requisite for the puppet stage.

The fairy tale has long been a source of literature for adapting to the puppet stage, for fairy tales contain certain qualities that seem suited for the puppets performance. And puppeteers have adapted freely, giving new twists here and there that give a whole new aspect to the time worn tales.

But the puppet theatre need not be limited to adoptions of the fairy tales or the classics. There is a wealth of material to be uncovered in the legends and stories of this country or, for that matter, of the entire western hemisphere. You have the whole world of literature and drama to choose from. I often think the original play is the most fascinating and the most challenging, for while there are really only a few basic plots, there are a thousand and one ways in which to develop them.

I call attention once again to the fact that the puppet theatre is not the human theatre and must not become a cheap imitation in its selection of plays. The puppet must have plays written especially for him, adapted to his particular needs and qualities. It is unfair to the puppet, to the puppet master, and to the audiences to make the puppet attempt to compete with the living actor. A good puppet play is that play in which the

puppet surpasses the excellence of the best living actor.

There is no formula for writing a good puppet play. As I have mentioned, in its dramatic construction it follows the same fundamental rules as for the other theatre media. But more than anything else, the puppet play is a play of action with the dialogue reduced to the most necessary of essentials. It should be simple direct and intimate whether its theme be poetic or heroic, satiric or romantic.

But a good puppet production includes more than good plays and good puppet acting. The puppet theatre today needs to utilize the arts of the designer, the musician, the theatre electrician and the costumer in this unique medium. When productions in the puppet theatre are conceived as a unity and these arts become correlated and related parts of the whole, then the true place of the puppet theatre in the theatre arts will have become a reality.

The other theatre media have discovered the necessity of designing a production which unites and blends all the component parts into a unified whole. The good puppet production of today will have been one which has been thoughtfully designed with a unity of arts in mind. The settings should strengthen the action and carry through the mood of the production. They should enhance the production and afford the greatest opportunity for the maximum flexibility of the puppets. The scenery should do no more than interpret the mood and the style of the production, and convey the inherent qualities of the play.

Not only the settings, but the lighting and costumes as well should be designed with the same principles in mind so that each, besides being an artistic unit in itself, bears an artistic relationship to the other.

Puppeteers should give serious consideration to the part music might

play in productions. Like scenery and lighting, music should be used in relation to the puppet. It can enhance and color your productions as perhaps no other single thing can. Because, as someone once said, music is by its very nature closely akin to puppet art in its stylistic and abstract qualities, and the power of suggestion.

Here, then, are a few brief words which might serve as a guide in preparing this act of the history of the puppet. I do not mean to imply that a great many puppeteers are not adhering to just such an outline in their productions today. But I fear that there are an even greater number who tend to pass hurriedly over a few of these technical aspects.

Puppetry today is really a combination of all the arts - the painter, the modeler, the costumer, the actor, the designer and the dramatist. We don't often find all these attributes in one person. Then how are we as individual producers to hope to achieve the production unity we are looking for? By pooling our knowledge and our talents, and by tapping the reserve of the wealth of talent existing all over this country among students and teachers, artists and craftsmen, writers and musicians who have not already been introduced and attracted to the puppet theatre.

It isn't an easy task and it isn't something that can be done overnight. But it is a challenge we can meet head-on with enthusiasm and a wealth of resources, and working together, make the puppet theatre as vital a part of the American theatre scene as any of the other media.

As we begin this, the 21st National Festival of the Puppeteers of America, there are some very important things that I should like to see happen in the puppet theatre today.

First, I would like to see a very strong national organization develop, second to no other theatre organization in this country; an organization

filled with people with a growing bond of professional pride, loyalty and ethics. But a national organization is only as strong as its members make it. United in a common bond, puppeteers can prove their merit in the theatre field as no single puppeteer can hope to do alone. Because of the varying degrees of professionalism in the productions of its members, it is hard to realize what the goals and standards of the organization are. We must, of necessity, work together to establish these standards and help our fellow puppeteers to maintain them. We must believe in ourselves before we can expect others to believe in us. Every single person has defects and limitations, and jealous, destructive criticism of our fellow puppeteers does nothing but weaken the art as a whole. As a matter of pride, the stamp of the Puppeteers of America should carry with it much more than the fact that an individual puppeteer is a member; it should be his stamp of approval, that guarantees his productions will always be of the highest artistic merit.

Secondly, I would like to see every puppet production one of outstanding qualities, conceived and executed with high artistic standards. Puppeteers have proven that the puppet theatre is an excellent means of providing children with the live theatre experience. But productions which are not simply entertainment for children would create an awareness of the part puppetry can play in the theatre arts of America. Perhaps one of the reasons for this lack of understanding today of the medium on the part of the general public is that many members of the profession itself are not aware of its potential. Educators are gradually realizing the important role puppetry can play in the social, educational and creative development of an individual. But I would like to see puppet theatre become a popular form

of entertainment for everyone. New, dramatic material which will challenge the adult and satisfy his theatre desires in their presentation by the puppets will help to create a clear understanding of the puppet theatre and develop a popular audience.

Last, I should like to see a campaign to recruit new talent to the ranks of puppetry. Theatre departments in colleges and universities throughout this country are turning out graduates far faster than the present theatre field can absorb them. Many of these students are vitally interested in a career in the professional theatre, and there are simply not enough jobs to go around. And so their talents are going to waste in other fields of endeavor. Their ranks include budding young playwrights, actors, directors, designers and costumers. By encouraging colleges and universities to include puppetry in their regular curriculum, a whole new group of potential puppeteers will be introduced to the art. Students of the theatre would bring a wealth of ideas and background material with them, enrichments which could be used to definite advantage in the puppet theatre. Be-

cause, let's face it, none of us are going to live forever, and the new young talent we attract to the field today will be our professional showmen of tomorrow.

I would like to close by reading you something which Paul McPharlin wrote some 12 years ago. "The development of any art in America depends upon its vitality and its environmental fortunes. . . Puppetry need not lack for nourishment so long as it dwells amid plenty and attracts artists who can bring it more and more perceptive fulfillment. . . The conditions of theatre-going are changing fast. . . Playhouses are dwindling. . . Movies and the television screen are mechanical and mass produced, impersonal. The puppet theatre might well establish itself in this breach. Less ponderous, costly and immovable than the legitimate theatre, more supple than the movies, it has enviable advantages."

And so the stage is set for Act II. The scenery has been changed, the props put in place, and the actors on stage. So. . . **LIGHTS! . . . EMOTIONS! . . . CURTAIN! . . .** Puppeteers.

Puppets and Creative Drama

by Reddy Roadrunner

Several years ago I assisted Marjorie Batchelder and Virginia Lee Comer with a puppet show designed to help elect a New Mexico governor. Our man was defeated, but I became interested in puppets, and when the Festival came to California, I decided to go and see what puppeteers were up to these days.

There had been a lot written in the JOURNAL about being "creative", so I was not surprised to see this word

appear frequently on the Festival program. Apparently it had to do with the development of a play from an idea, and there were discussions scheduled by several people. Romain Proctor said that creation is making something out of the mind, with good materials, and cited Michelangelo as a creator in several arts. He also stressed the fact that puppets can do certain things which are difficult or impossible for human actors, and that puppet

play should emphasize these things. They can do the impersonal thwacking of Punch and Judy; they can be animals and satirize human beings; or inanimate objects, such as different colored handkerchiefs which can dance and suggest human movement; they can hover and drift, or represent undersea creatures; they can give adequate presentations of outsize characters such as Paul Bunyan. Prock said the first thing to ask yourself in planning a play is, "Can puppets do it better than human beings?" He then went on to discuss various type of puppets and what they could do best, as well as questions of audience, length of play and where it is to be shown. The construction of the play involves a conflict, with enough obstacles overcome to keep up the audience's interest, and a final resolution of the problem. First an action plot is made, with the dialogue developed later. He recommended the Junior League plan for evaluating a show which includes such questions as suitability for age level, dramatic development of the story, characterization, technical matters such as manipulation, scenery, lighting. Finally, he reviewed his methods for planning and building the puppets, scenery, and properties, conducting rehearsals, and the final fitting together of all the elements of the show.

Other methods of developing a play from an idea were presented by the Junior League of Los Angeles. Oscar Patterson talked about puppet movies; George and Elizabeth Merten explained their use of music in developing play material. Other people were busy taking notes on these talks, so I will now discuss the session on Creative Dramatics with Puppets. Richard Adams gathered up a group of eight children, and with them developed a play as a demonstration of the technic of creative dramatics. They looked briefly at a group of marionettes laid out on the stage, then sat down on the

floor to make a plot. A number of ideas were suggested by the children, questions were asked by the leader, and a general plan was made. He then assigned parts, and the children played through the story, improvising dialogue as they went along. Then the children, aided by Vera Leeper Weeks, selected marionettes to represent the necessary characters, and played the same story with them. A small backdrop set on the stage floor was used to focus the action, but the steps leading up to the stage were also used effectively.

Next day, Marjorie Batchelder gave an evaluation of the children's demonstration. She began by saying that this session was a part of the coming of age of the puppet theatre, which had been heralded by the JOURNAL; that part of growing up was a willingness to take criticism. For 20 years puppeteers have been meeting and patting each other on the back, with little attempt to analyze and evaluate the puppet work they have witnessed. Although much has been said about letting puppets do the things they can do best, nine tenths of the work shown has been the imitation of human actors. It seemed time that someone spoke frankly, and she proposed to do so, even if she went home without a single friend.

This term, "creative," which is so much in evidence—what does it mean, she asked. It is a term which has often been in bad repute because it has been interpreted as undisciplined self-expression. On the contrary, creativity is an attitude of mind which attempts to discover basic principles by digging deep down to what is essential. Then, using one's own individuality and inventiveness, a new interpretation is developed. This process, because it requires thought, is far more difficult than imitation of other people's work, and far rarer.

Creative drama is based on the natural play of children, which,

through the careful guidance of a leader, working with a group, is gradually moulded into a form of expression free from the constraints of adult drama, yet based upon strong dramatic form. The demonstration given by Richard Adams and Vera Leeper Weeks was at a disadvantage for several reasons. Creative drama is an intimate activity within a group and is not meant to be shown to an audience, at least not in its beginning stages with a newly formed group. Ordinarily, much preliminary work in pantomime and the playing of simple dramatic situations precedes any attempt to make an original play. Moreover, group cohesion does not occur until its members have worked together for some time. The demonstration did, however, show the eagerness and imaginative quality of children's thought, and presented the general method used in creative drama.

The role of the leader is of the greatest importance, for it is he who must draw forth ideas from the group by the right questions, and channel these towards a strong dramatic structure. Despite all that has been written on this subject, drama is still confused with narrative. The Paul Bunyan play presented at the Festival illustrated this. A number of interesting things happened to the characters, but the problem to be solved was not clear, nor whose problem it was. Simply stated, drama is a literary form in which action is shown, not described; it is action built around a character who has a problem and who sets out to solve it. His struggle against obstacles forms the action of the play, which ends with a resolution of the problem. This pattern is so simple it might be mistaken for a formula, did it not offer infinite opportunities for individual development. It is the basic principle upon which all drama rests.

Marjorie frankly pointed out cer-

tain weaknesses in the dramatic structure of the children's play, and the methods used by the leader (characters were assigned instead of allowing the children to volunteer; the action was not summarized before it was played through, and there were too many interruptions), but these will not be reported in detail because they have no significance except for those who saw the demonstration. She also emphasized that the use of marionettes for playing this story was a good example of what not to do. The use of a group of ready made puppets is sound, but these marionettes were too complicated and they got in the way of the action, because of the children's concern with manipulation. She stated that for play-building in the beginning, very simple puppets should be used, and showed a group made from wood scrap. Such figures can be quickly made, and a play developed at once by deciding what characters they represent, who is the leading character, what is his problem and what obstacles he has to overcome to solve it. When the action is clear, it can be played first by the children, or directly with the puppets moved around on a table, where several scenes can be set up and the puppets can pass easily from one to the other. With a table stage, the puppeteers retain much of the free movement of creative dramatics, yet the action is focused; the constrained action of the usual puppet booth is avoided. Most important, the creative process is consistent, from the making of the puppets and the play, through its presentation. The emphasis throughout is upon the experience which the participants are having, not upon acting for an audience. Herein is the basic difference between child and adult drama. When assurance is gained, then playing for an audience is the final experience giving a sense of completion, but it is not an end in itself.

A stronger dramatic structure is needed in puppet shows if they are to

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become a worthy form of theatre, because the experience of identifying oneself with a character trying to solve a problem is far more satisfying than watching an exhibition of technical dexterity. Creative dramatics can be of great assistance to the puppeteer, because it shows how plays can be built as easily as puppets. Anything which can help to free the puppet

theatre from the tyranny of the variety act is well worth trying.

I may be just cuckoo (that's my family according to the scientists), but I think Marjorie has thrown her hat in the ring, and will be heard from again on this matter of creative drama.

Your truly,
Reddy

And Now It's Over! Festival 1957

Tribute to the West

Festivals have come and gone for many years, but never have our hosts surpassed the hospitality shown by UCLA, the Department of Theater Arts, the Committee on Fine Arts Productions, the Los Angeles Junior League, The Los Angeles Junior Programs, the University Extension Department and the local puppeteers.

The odor of eucalyptus trees will always bring back memories of the delightful old fashioned Western Barbecue, complete with all the trimmings at which the puppeteers, one and all, were guests of the Junior League. A complete western atmosphere, even to horses in full regalia, climaxed by a real western puppet show added the glamour that made it a perfect evening. Our thanks to a grand bunch of gals!

Delicious lunches on the patio each noon added to the informality which puppeteers love. Group dinners, after show parties, not forgetting the ice cream parlor all made us feel so much at home and left us with wonderful remembrances of our first Festival on the Coast.

No longer are we the "East and the West"...the wonderful friendship formed created a bond which distance can never break.

Welcome from Ralph Frend

Professor of Theater Arts, UCLA

The welcome directly below is typical of the informality and hospitality which greeted us every where.

Members of the Puppeteers of America and guests:

It is my privilege and honor to extend to you on the opening of your convention a welcome on behalf of the Department of Theater Arts, the Committee on Fine Arts Productions, and the University administration.

I am aware that many administrators follow a rather established formula in this matter of welcoming speeches. One starts of course with a story—in this case I suppose, a story about a puppet or perhaps an Irish puppet who meets a Jewish puppet, etc. The welcoming speech contains rather general allusions, gathered by the speaker's efficient secretary, from the encyclopedia to the history and background of puppetry. This is supposed to show the speaker's grasp of the subject so dear to the conventioners.

My short talk will not follow this format. To me the theater is an extremely personal art and I believe puppetry to be one of its most personal branches. My welcome then is a personal one, based on my own contact with puppeteers.

My first memory of the art was gained on the beach at Brighton in England when, I suppose, I was three or four. I can still see the small Punch and Judy booth and the crowd of fellow youngsters crammed around it. I can still hear the strange shrieking sound of the puppeteer's voice and I can still almost feel the whacks and thumps of Punches stick hitting Judy and everything else in sight. The puppeteer was, of course, anonymous and his payment was the few coppers collected by his assistant after the show—a free-will offering.

Through the years I have known other relatively anonymous puppeteers. These were men and women who made no great name for themselves even among puppeteers and certainly eked out a most precarious living from their art. But they were devoted, loving and lovable people all. I remember in the mid thirties Walter Scott and his wife—probably unknown even to you, who toured the western states with a car and trailer—the latter serving as their workshop and, when set up, as their stage. I remember my first sight of Mrs. Scott, holding her month-old baby in one arm and dextrously operating a three-puppet gang control with her one free hand. I remember a few years later seeing them again and noting that the baby, now four and grown to looking much like a puppet himself, was operating an animal puppet in the act. These were wonderful people who brought great joy to thousands with little material reward to themselves.

I have known some of those leaders in the art who were not anonymous. He may not remember but I was a supervising director for the Federal Theater Project in the late thirties and, from my bureaucratic pinnacle, ran the red tape connected with Ralph Chesse's marionette group. The Los Angeles Federal Theater Project was never charged as deeply with communistic penetration as the project in

New York but I remember that Chesse's group was eyed with suspicion by the early red-baiters of that day. Ralph, they charged, was doing a communistic puppet play—**FERDINAND THE BULL**—Communistic, if you please, because the bull smelled flowers and refused to work at his trade of being a bull. I don't remember whether **FERDINAND THE BULL** finally went on or not but I do remember the exquisite production that Ralph Chesse achieved on the Federal Theater Project under, at times, difficult conditions.

I knew, when we were both very young, one of the great leaders in your field. I was a student at Detroit Central High school and I became a member of a class in art with a Miss Conover. Miss Conover was a rare teacher and person. A few years before my day she had become interested in one of her students and, noting his great talent, she provided him with studio space in her garage. He was Norman Geddes, the noted scene designer. In her class with me was a very talented young artist and designer, a sheaf of whose drawing I kept for thirty years and then foolishly lost. We were both intensely interested in the theater and talked for hours on what I still believe was a plane higher than that usually maintained in high school, at least on his part. I should have known then that he would become a leader in some branch of our interest—this was Paul McPharlin.

To all of you, then, famous and anonymous in your field, I extend, not only the official welcome of our great university but my very humble and most warm and personal wishes for a pleasant and successful meeting on our campus.

Our Thanks to These!

Behind the scenes, there is always that crew that does the "dirty work" ... the real honest to goodness hard jobs that make the Festival click.

We know we are going to miss some of these in this listing and we apologize. Please take a bow anyway and accept our apologies. First of course, Mel Helstien, who tried to hide behind you know what and couldn't, who was the brains and the power behind the entire Fest....our heartfelt thanks and congratulations to him, coupled with a sincere wish that he has been able to shake off the nightmares that go with being Festival Chairman. To John Zweers, and Alan Cook, for all their assistance we are deeply grateful.

Others who contributed greatly to a successful Fest were Julia Dockweiler, President of the Los Angeles Junior League; Mrs. Herbert Chase Jr., L. A. Junior League; Eva Schindler, University extension, UCLA; Mrs. Raymond Allen, President L. A. Jr. Programs; Nancy Wallace, President Zeta Phi Eta; James Hamlon, Theater Arts Dept., UCLA; Pat Wiggins, University Extension; Kilbee Cormack, L. A. Junior Programs; Mrs. James Hartzell, L. A. Jr. Programs; and Bertha Walsworth. Our kindest regard and appreciation to all of them!

Festival Business

Festivals in the Future

For those who have not heard, we won't keep you in suspense any longer,—next year's Fest will be at Chapel Hill, North Carolina, a delightful college town which has been host to many successful conventions in the past. We'll see you there!

Festival sites have always been a problem. The requirements of a P of A Festival are so varied that it has not always been possible to find a place that provided the necessary meeting space plus comfortable living quarters and good food within easy walking distance.

In former years the site was chosen by popular vote at Festivals after so called "bids" were presented. Eventually this method became outmoded and Council took over the job of making the decisions. Even this has not solved all problems but has permitted advance investigation and planning.

During the last year George Merten and the Council have investigated many sites with the results that two have been chosen in advance, Chapel Hill, North Carolina for 1958, and Des Moines, Iowa for 1959. Both are college campus sites, both offer full

dormitory accommodations, desirable eating places and ample auditorium and class room space. Others are under consideration for 1960.

Council Elections

Council convened this year at Fest with three resignations, from Olga Stevens (who found it impossible to attend Fest) who had one more year to serve and from Lewis Parson and Bruce Bucknell (also impossible to attend) whose terms expired this year. President George Merten appointed Vernone Tracey to fill the unexpired term of Olga Stevens, and asked Ellen Proctor to sit in so that a quorum would be possible, until after this year's election. Three members remained on Council with unexpired terms, Romain Proctor, Wm. R. Jacoby and Rod Young.

New members elected for two year terms at the general election were, Helen Haiman Joseph, Elizabeth Marten, Lettie Connell, and John Zweers.

Council elects its own officers. For the year 1957-58 Romain Proctor will serve as your New President. Proc has served in this capacity before and needs no introduction to P of A members. Elizabeth Merten was chosen as Vice President. Congratu-

lations to all of them and may they have the busiest year ever as the P or A expands under their leadership.

Presidential Advisor

In order to preserve a continuity and permit P of A business to glide smoothly from one year to the next Council decided that the retiring President shall act as Advisor to the new President and Council for one year following the expiration of his term of office. We are fortunate this year in having a new President, Romain Proctor, who has served in that capacity before, but this is not always the case. Council already rotates, four members retiring, and four new ones being elected each year. Four old members stay on Council....all this helps to stabilize the P of A. Keeping pace with a larger more active P of A demands change in administration.

Festival Co-Ordinator

This is a new term and a new position created by this year's Council. In addition to a site, it is necessary to find a person each year who will assume the responsibility of becoming Festival Chairman. This is a grueling, year long job...and with a new chairman each year and a very incomplete and tardy turnover of recommendations from previous Chairman, each Chairman has found himself swamped with a million and one details he never dreamed would develop...too much responsibility for any one human being.

In order to solve this situation, Council created a new office and appointed George Merten to serve a three year term as Festival Co-ordinator. This position will carry heavy responsibility. George has practically assumed responsibility for the next three Festivals...all chairman, committees etc. will be under his direction. In this executive and advisory capacity, George will bring a wide background of organizational experi-

ence, and we predict smoother sailing for the next three Festivals.

Executive Secretary

Rena Prim was reappointed by Council to serve another three year term as Executive Secretary. There aren't words to express the appreciation of the P of A for the tremendous amount of time and work which Rena has put into this job, which she has kept at the highest point of efficiency. Our best wishes for another three years!

Proposed Amendment

Due to the increased complicity of settling up financial affairs after each Festival, Council recommends an Amendment to Article V, Section 5, of the Constitution. It now reads;

"He (the Fest Chairman) shall submit to the Executive Secretary a detailed statement of all Festival finances within 30 days of the close of Festival." The recommendation is that the phrase "within 30 days" be changed to read "within 60 days" in order to give the Festival Chairman ample time to settle all accounts and complete the Festival report.

Guilds

Any petitioning Guild of 10 or more active members whose membership is composed of paid up members of the P of A may apply for a P of A charter. After receiving charter, each Guild must submit an annual report to the P of A at the end of the Guild's fiscal year. The charter of each Guild will be subject to review annually at the annual Festival by members of the Council. A Guild failing to maintain the standards of membership as outlined in this set of by-laws shall have its charter revoked.

Los Angeles County Guild

Los Angeles County Guild, composed of 40 members petitioned Council for a charter. This was granted in accordance with the specifications listed above. Congratulations to this active group from both the Council and the P of A.

A.E.T.A.

As a group, the P of A carries a membership in the American Education Theater Association. The P of A President will appoint each year a representative to the A. E. T. A. who will report at least annually to the Council and to the JOURNAL.

Your Directory

Your directory for the year has been completed and is enclosed with this JOURNAL. Preserve it for future reference. Our thanks to Rena and Bobby Byram for the fine job of compiling and typing.

The Store

Last year the "Store" was introduced to Festival goers and was received with much enthusiasm. This year the Store was repeated under rather trying conditions, (had to pack up every night) but nevertheless it proved profitable for both the members, who participated by sending material for the sale, and the P of A.

Under the direction of Vivian Michael, assisted by Rena Prim, Pauline Benton, Eleanor Kent and several part time volunteers, the Store offered for sale a goodly number of publications, puppets, controls and sundry puppet items with a total profit to the P of A of almost \$500.

Publications of all kinds sold well. Folks were anxious for this type of material. More would have been sold if available. This is a hint for next year. Prohibitive shipping costs prevented some material from the JOURNAL office being sent to UCLA with a noticeable drop in sales on articles which were available only on order. This will be corrected next year with Chapel Hill within driving distance.

Will members having publications, whether new or old (several new books will be on the market by that time, keep this in mind for next year. Standard puppet books and duplicate copies no longer needed will find ready sale on the used book counter.

Of 90 marionettes (the entire col-

lection belonging to Max Siber, deceased) only 16 were unsold. A collection of fine Javanese and Chinese Shadow puppets from the Pauline Benton collection were swooped up almost before they reached the counter

Upright controls by Tom Harrison (excellent workmanship) sold out and orders had to be taken. See Store ad. (more are now available.) An overstock of commercial puppet heads from the Bob Baker productions sold like hot cakes.

Two exquisitely designed sets of marionettes suitable for an entire cast, by Velma Dawson, were offered and sold at a ridiculously low price (Velma set the price!) An ingenious contraption (see ad in this issue) for controlling the mouth movement of a hand puppet found ready buyers.

Last year, all jewelry sold like wild fire... this year with the exception of Edith Serril's tiny felt Pixies, suitable for lapel pins, jewelry did not move. Do it yourself kits did not go as well as should have been expected.

All in all, Fests will differ and there is no accounting in advance for peoples tastes but we can reach this conclusion from this years experience, —publications, well constructed practical articles, whether they be whole puppets, parts, or controls will move if the price is right. Your surplus may be exactly what another person needs.

Then there is the opportunity to construct puppet articles just for the Store, Tom Harrison's controls were an example of this. What can you make that other puppeteers need and will buy?

Go into production now or take an inventory of unused puppet material. Box it up, list it and save it for next year's Store. It's as easy as that!

If you are in doubt about prices or sales appeal, drop a line to the JOURNAL.



PUPPET PARADE

(see photo section)

UCLA EXHIBIT

Even the small fry pitched in to help put up the U. C. L. A. Festival Exhibit. Chris Hartzell, Callie Mitchell and Linda Long helped unpack, assembled bases and stuffed the hand-puppets so that they could be properly displayed. All of them worked like old hands at the job and completed the task with a great deal of loving care.

THE LESSELLIS

You will recall the Lessellis at Baton Rouge and again this year with their version of "Jack and the Beanstalk"...an old favorite, vieing only with "Hansel and Gretel", as the "most played" and perhaps the most playable of all puppet shows. Les and Ellie have had wide experience in children's shows playing entirely across the country. Their caricatured puppets indulging in slapstick and modern satire also have a wide appeal to adult and sophisticated audiences.

ROD YOUNG

There's no reason in the world for titling this picture...you know him, you write to him every other month ...or do you? If you don't you should! How do you expect Punch to have a full mailbox to share with you if you don't help?

You can make life a lot easier for Rod if you will keep Punch's Mailbox jammed crammed every day in the year.

This goes for new members too, we want to hear from you, know what you are doing...get acquainted with you. Drop Rod a line today!

BY GEORGE LATSHAW

No matter what George Latshaw comes up with, it is something different! Never the same thing twice!

This time, it's a combination of puppets and humans. Photo on right is from most recent production of "Pinocchio" presented by the Cain Park Youth Theater in Cleveland.

Wooden puppet turns into real boy—and celebrating the occasion are (top) the Marionette Punchinello from the Fire Eater's Grand Puppet Theatre, (left) Pinocchio, the real boy, played by Robert Schlachter, and (right) Papa Geppetto played by Jerry Zoferatoes. Script, lyrics and direction by George Latshaw, special music by William Bryan. The "live" characters in the story are played by live actors, and the marionettes are played by marionettes. Mixing humans and puppets adds to the production problems, but it brings values to the story that you don't get with a cast that is uniformly live, stringed, or cartoon. Marionette of Pinocchio is manipulated by Eileen Eichel.

Photo on left is from the play we enjoyed a couple years ago, "Wizard in the Well." Playing underground hide and seek, the Wizard tries to hide the baby from Natalie, who has just fallen down the well to look for him.

LARRY SMITH

Do you remember Larry Smith? He did a sensational fast hand puppet act for last year's Pot Pourri. Since then he has been sweating out his Freshman year at O. S. U. and doing puppet shows on the side. Larry had three years on TV at Dayton before he

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UCLA Exhibit



Les sellis



ROD



Latshaw



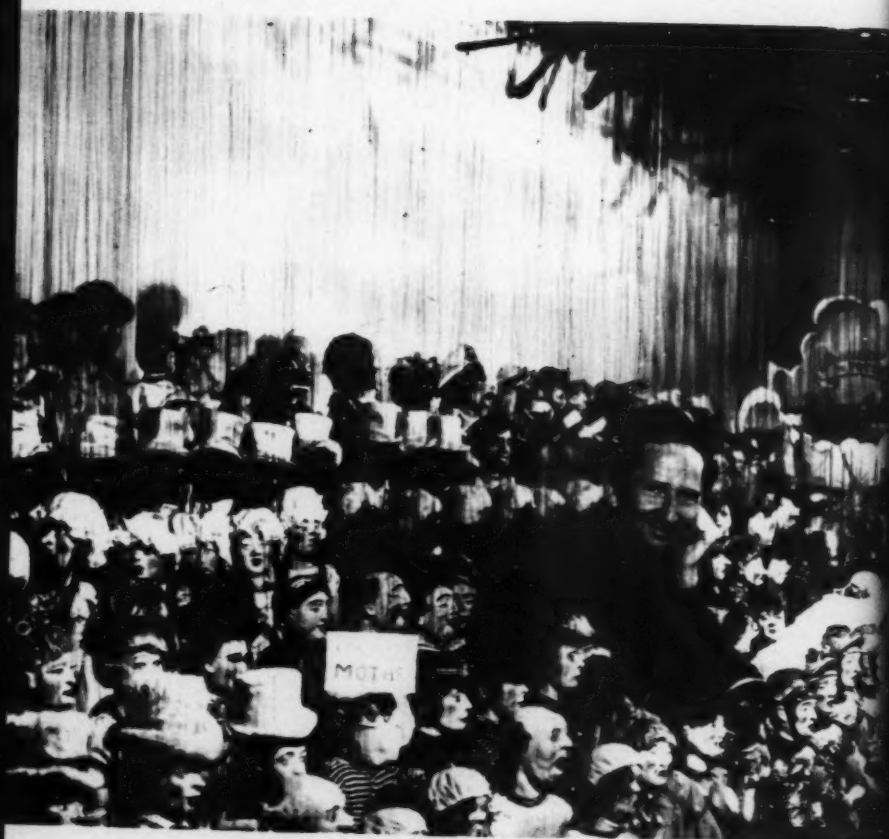


Larry Smith



Walbrucks





Turnabout

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finished H. S. Quite a record for a starter. You will hear more of Larry in the future.

THE WALBRUCKS

Harry Walbruck, in his fifth year in USA, has found two part-time helpers for his puppets shows. Daughter Ilona, now 15, appeared with him in some week-end shows they gave in Milwaukee theaters lately. Wife Rita, with him on the lower picture, moves some characters around in their baquet programs.

In his school presentations starting again this fall, Harry will be all by himself as before. He will hold over his modern adaptations of "The Emperor's New Clothes" and "The Real Princess" by H. C. Anderson which he started to give last winter in Southern Wisconsin, and also has shown on WXIX-TV recently.

TURNABOUT

While in Los Angeles we were happy to learn that "The Turnabouts were Back in Town". The Turnabout Theater had returned to Los Angeles presenting "Turnabout Time", an informal Summer Musical Diversion with the original Turnabout troupe, Dorothy Neuman, Harry Burnett, and Forman Brown with many personalities new to Hollywood. New faces and old faces, new songs and old songs, with lines, lyrics and music as usual by Forman Brown.

They opened at the Hollywood Center Theater, 1447 N. Las Palmas in Hollywood, just south of Sunset Blvd.

Harry Burnett with his usual happy smile is shown here among a few of their marionettes which number far into the hundreds.

Kukla's Curtain

Courtesy of The New York Times

Burr Tillstrom refused to play it for a weepy departure. There was an uncommonly large studio audience for the chapter (30), and not one of them had a lump in his throat. Even Kuke and Ollie, who can get sentimental with the best of 'em, not only bore stiff upper lips but carried on with such buoyancy they made it seem downright festive.

KFO's finale to 10 years on TV epitomized the spiritedness and consistent good taste that has made this show a video masterpiece ever since television's diaper days. Maybe it would have been different if the Kuklapolitans hadn't had someplace else to go, but surely it would have been maudlin.

The little folks scurried about their television stage for the last time seeming to prepare for some new projects, and it unfolded piecemeal that they're Broadwaybound in November. One could have guessed it from Ollie's

entrance. He scanned the studio audience, as though counting the house, and piped, "At \$6.50 a head—wow!"

Beulah Witch, Fletcher Rabbit, Madame Oglepuss and of course Fran Allison all were there, and who couldn't make it asked to be remembered. Mostly, though, the three principals held the screen. Fran started it, and the other two joined in, on a charming version of "Our Love Is Here To Stay" with a singular, apt switch in the lyrics: "... the radio and the telephone and the TV that we know are only passing fancies and in time may go...."

To close, the three chimed in again to sing a variation of their theme song, promising to be back. Fran smiled, Kukla waved his little hand and Ollie his magnificent tooth. It won't be like television anymore without them.

Play Reviews—UCLA Festival

Daniel Keller

U.C.L.A., August 6—Variety, legend, and even a reformed dragon cavorted before a packed house in Schoenberg Hall, offering live and taped shows, string and hand puppets, changes of pace, and fare which ran the gamut of tastes from kindergarten to junior high school and beyond. Spence and Alan Gilmore led off with a three-part, hour-long untaped show, starting with twenty minutes of specialty numbers at quick time, one of which included a string-operated caterpillar that became a butterfly when captured under a cap.

The Gilmores were at their best in the subsequent quarter-hour hand puppet dramas, "The Colorbook Dragon" and "The Zoo-keeper and the Beasties," which pointed up their keen understanding of the psychology of younger children and emphasized dynamic action with a minimum of wordy scenes. At one point, for instance, a pixyish boy puppet covers the sorrowful blue dragon (who would rather be pink) with a red bandanna, as a proposed solution to the dragon's color problem. The shrouded dragon's simple, repetitive "I don't like it, I don't like it, I don't like it a bit" endeared him forever to my two little daughters. At another juncture the dragon, morally reformed but as yet without acceptable proof of his change of heart, assures a helpless bird that he will not be gobbled up. "Oh, yes you will!" comes a completely spontaneous warning chorus of children's voices in the audience, but then the dragon doesn't really eat the bird as expected. Instead, he helps him back into the tree, a good deed that entitles him to doff his blue for a gay, rosy pink. A mechanical sparkler whirring about the darkened proscenium masked this charming transformation.

Audience support was enlisted again in the play about the zoo-keeper, who asks the spectators where to apply the big stick so as to be sure of hitting the culprit who has been stealing his animals' food. "Is he here? No. Here? No. Here? Yes!" And just as the stick is about to descend on its proper target the wily thief changes places with an unoffending beet or carrot. More delightfully incongruous foods are a hot dog with mustard for a hungry fox, and yellow cheese for a fierce yellow bear. All of these items are spirited away by a voracious mouse who also drinks the animals' water and, with the water bowl inverted, confounds the returning zoo-keeper by setting out alongside the original bowl five increasingly smaller ones which had been contained inside it.

Characteristic of several of the Gilmore puppets I saw were large, mitten-like hands, broad, flat faces with large ears and features that showed restraint in the use of make-up. Many costumes were of gay, pastel shades, often with varicolored spangles. An ultra-modern touch was added to the animal parade finale by the appearance of a coiled spring "Slinky-Toy" monkey. One of the most appealing qualities of the performance was Mrs. Gilmore's warm, melodious voice, which lent a rhythmic touch to catchy refrain lines: "That's the way you do it! That's the way you do it!"

Elizabeth Merten and Nancy Hazell followed the Gilmores for the final quarter hour of the morning program with their oriental adaptation of a tale known to readers of Hans Christian Andersen: "The Princess and the Swineherd." The tiny hands and simple ovoid heads of their delicately conceived puppets made an interesting contrast to the more heavily modeled, caricaturesque features seen earlier

that morning. Exits were made to the sides rather than vertically, appropriate to the more serious and human character of this hand puppet play. I found the unshielded Y-shaped bulbs used for spots a little hard on my eyes. The tape recording was well synchronized with the manipulation, but a mild degree of sound distortion was evident and this was not helped by the increasing restlessness of a young audience who had already rounded out a full hour's entertainment. Wisely, parts of the tale had been telescoped in synopsis form to avoid excessive length. My impression was that this type of play was handicapped somewhat by its appearance at the tail-end of the morning program and that, in any case, its greater complexity (with explanatory speeches by puppets) would make it more effective with older children and adults in the audience than with kindergartners and their near contemporaries.

The single feature performance of the program for Tuesday afternoon was "Paul Bunyan, the Adventure of the Wooden Hotcakes," by Edith and Robert Williams. Here was an effective combination of string and hand puppets in a north woods folk play of pleasant regional charm. Two scissorbills, thwarted by Bunyan's blue ox ("Babe") in their attempts to steal some freshly baked pies at a logging camp, decide to catch Babe and sell him to a circus, using as bait round slices of wood resembling Babe's favorite dish of hotcakes. Babe swallows the indigestible bait and it is up to logger Bunyan to save him.

The slow-moving ox with its blinking eyes made a very striking marionette character, particularly in the final scene when he loops up his tail and lets his master hoist him up with a hook through it so that he can disgorge the unfortunate wooden victuals. Paul Bunyan and the two scissorbills are also marionettes, beau-

tifully costumed and with features that carry well. Two marionette characters developed with imagination are a giant-size bumble-bee whose favorite pastime is bopping scissorbills with a blackjack, and a metal gopher trap that walks and talks and, like a good trap, files his teeth every night before going to bed. Nostalgic Ohio-born Archie, the cook's helper, and the cook himself (who pushes Archie's face into a pie when he fails to bring it into the kitchen quickly enough) are hand puppets, seen through a window of the cook-house.

The Williams' program contrasted nicely with the morning shows by dint of its slow and easy pace and the droll humor of its lines (e.g. "You can't chew your cud all day, Babe. . . I can if I choose." After Paul Bunyan and his blue ox are off to a hearty breakfast of real sour dough hot cakes and their logging work, Robert Williams (who comes out to take up a relaxed, reclining position on the stage) and a red-haired, riddle-loving clown have a playful interview to conclude the performance.

Gil Oden

Possibly the one thing which generated more excitement and enthusiasm over the recent Fest than anything else was the prospect of seeing a revival of the Ralph Chesse-Blanding Sloan production of "The Emperor Jones." As far back as 1928 these two masters of the puppet theatre were collaborating on O'Neill's play. It was one of the highlights of that season at Sloan's Montgomery Street theatre. So anticipation ran high as the audience took their seats in the large auditorium at Royce Hall. It had all the earmarks of a Broadway first night!

I must admit that I had a few qualms over the prospect of reviewing the show, for my ears were ring-

ing from cries of "This isn't puppet theatre", "This is puppet theatre", or "You can't do this or that in the puppet theatre", heard after each production which had preceded this one, "Emperor Jones" has never been an easy show to do in the human theatre; I don't have fingers enough to count the many bad productions I have seen, all with competent actors. Could it, then, be done convincingly with the marionette? As a reviewer, I frankly feel that I'd still rather read or hear the play than see it performed. Trying to disregard personal feelings about the play itself, I shall attempt to call the shots as I saw them, which isn't always a pleasant task.

Just as he had in earlier productions of the play, Ralph Chesse used Vachel Lindsey's "Congo" as a curtain raiser. The masterful reading of the dramatic poem cast a spell over the audience and set a certain mood of the impending doom in the play to come. Since the poem itself was not dramatized, a marionette of an African native, colorfully costumed and beating a drum in rhythm to the reading, was used to create a visual mood. While it was not particularly distracting, I felt that this one figure failed to capture the essence of the Lindsey poem.

Except in one scene at the beginning and one at the end, Emperor Jones is alone throughout the play. Perhaps the bad moments in poor manipulation were more apparent for this reason. Nevertheless, I was distressed over it and felt that somehow I was being cheated with something less than the best, which one expects from professionals.

The opening scene of the play which takes place in the Emperor's audience chamber is a scene of exposition in which we get the background of this man who is full of contempt for the natives he rules. As such, it is a slow scene to play. The

action was rather static and some bits of the aforementioned manipulation tended to slow down the pacing even further. A very simple arrangement of drapes with a leopard skin covered throne at one side constituted the setting.

Things started happening then with the first burst of spontaneous applause for the beautiful, imaginatively and artistically designed forest setting, which was the first of four more to follow. The tempo began to pick up and gradually as Jones, so sure of himself in the beginning, loses his way in the forest, gives way to hunger and weariness, and finally to madness, the play builds to a stirring climax. As the Emperor's madness progressed, the maze-like forest, heightened by imaginative lighting effects, gives the appearance of closing in on the lone figure. Shadows, used to suggest the visions of his madness, created an eerie and uncanny effort. Perhaps the multicolored lighting in projecting the shadows was a bit distracting, for I felt some of the ghostly effects didn't come off as well as they would have had they been done in one subdued color.

I cannot praise too highly the superb reading of O'Neill's lines. The impersonation of the fear-possessed Negro left nothing to be desired. "Emperor Jones" is hardly more than a monologue, and the taxing vocal characterization was one of tragic terror, true to character to the final curtain. The expert handling of the Smithers role, done in dialect, was skillfully and believably executed.

The entire performance rang with dignity and sincerity. I shan't argue over the point of whether or not this is real puppet theatre or only imitation of the human theatre. It was a delightful and rewarding experience for this reviewer to see the work of these two artists. They deserve special commendation for their untiring efforts to prove that the puppet the-

atre can be far more than merely entertainment for children.

Dion Chesse

Wednesday morning found us looking forward to a performance of RUMPELSTILTSKIN by Romaine and Ellen Proctor. For the Californian contingent this was a particularly important event, as the Proctors have enjoyed a long and celebrated career in puppetry.

Their show is small and extremely compact, built for purposes of durability and wide travelling. Romaine and Ellen handle the entire show themselves, which includes a cast of six characters and four scene changes. The Grimm story, one of the most popular among puppeteers, moves swiftly and is carried off with good humoured enthusiasm. The Proctors have salted their version with several of the simple and effective tricks, that only puppets can do, and which always delight an audience, such as the straw that turns to gold before our eyes, and of course, Rumpelstiltskin splitting in two.

The marionettes themselves are in the tradition of the Swiss and German woodcarvers, small, solid looking figures. The settings are painted drops, with a minimum of practical furniture, all designed to be changed with great speed, presumably from the bridge.

All in all, the type of marionette show that children never tire of seeing, a sure blend of fun and suspense, presented with smooth showmanship.

Ralph Chesse

Tuesday evening's performance featured Ray Mount of Mill Valley, California's free adaptation of SINBAD THE SAILOR with puppets; three Marionette Variety numbers by George Merten; a whimsical puppet fantasy to the music of Delibes' SYLVIA BALLET called THE MISSING MAESTRO given by Elizabeth Merten assisted by Nancy Hazell, (all of Toronto Canada); two puppet numbers by

George and Elizabeth Merten; and finally, three serious marionette solos by George Merten which he called MOOD, MUSIC AND MIMES. Quite a varied bill which pleased all age groups.

Ray Mount's SINBAD was one of those difficult one man shows which would tax the most versatile showman with the many characters appearing and disappearing in and out of the sails of an ancient ship which made up the unit set. He made effective use of the green drapery masking the stage to suggest the sea, as a device through which the strange sea monster and the mermaid drag down some of the more malevolent characters who threaten Sinbad.

He took many liberties with the Arabian Nights Tale, and in telling, the amusing conflicts, (sea serpent seizes captain and mate; mermaid carries under the evil merchant who had concealed a fair maiden in a chest; the Roc attacks Sinbad) brought the show to a low grade school level, depending as it did on the simple dialogue and broad action to put it across. In this respect it followed very closely the style and pattern of the old European puppet shows.

In sharp contrast to this, Sinbad was followed by the serious and skilled manipulation of three marionette numbers by George Merten. These included the Clown with the Chair, the Scot Singer and monologist, and the Sailor dancing a horn pipe, all carefully timed and moved with great economy of action. On the more serious side, his MOOD, MUSIC AND MIMES revealed a virtuoso in the field of string manipulation. George's handling of the MAN WITH A ROSE, PIERROT and THE WITCH were little masterpieces in pantomime which brought to mind the art of Marcel Marceau. All too subtle perhaps, for an audience which had just enjoyed SINBAD a moment before. But it is from puppeteers like George Merten that we must gain new inspiration to

explore completely the full potential of the marionette.

One of the most delightfully whimsical numbers was offered by Elizabeth Merten, assisted by Nancy Hazell, **THE MISSING MAESTRO**, a puppet pantomime to the **SYLVIA BALLET** music of Delibes. Here was sheer fanciful nonsense carried off in an original style with an irresistible charm of which only puppets are capable. A maestro conducting an imaginary orchestra is carried off by two Zanies who conceal him in a blue drapery. From this point on many strange things happen and many strange characters appear and disappear with props and bits of scenery, while the maestro, still bound up in blue drapery hobbles in and out of the scenes. All of this nonsense reaches an amusing climax with the appearance of a beautiful green dragon who carries off the Zanies. As a surprise finish, the dragon is subdued by a mysterious St. George concealed in armor who turns out to be the Missing Maestro in disguise. It was imaginative, it was humorous, it was beautifully carried out.

That the Mertens are perfectionists was further revealed by the **CATERPILLAR** number they did together. A bright green rod puppet caterpillar constructed like an accordion did amazing contortions before disappearing behind a rock, then changing into a Monarch Butterfly. The caterpillar movement was perfectly timed, with charming results.

To many California puppeteers who had never attended a Festival before (that included me) this was a stimulating as well as a very enjoyable and rewarding program.

Leslie Heath

After some deliberation about writing this review, I've decided that the best place is to start at the beginning...at least as near the beginning as I have had the pleasure of knowing Tony Urbano. We first met well over

ten years ago and even at that time Tony was puppet "nnt". How long he had been that way is something I don't know, but it was quite evident that puppets had been his main interest quite a spell.

Someone must have had complete confidence that Tony and his company would come through with a superb performance else they would not have been singled out for the doubtful distinction of having their show evaluated by professional puppeteers of long experience as well as anyone else in the audience who cared to make comments. This review is based on the evaluation session headed by Romaine Proctor, George Latshaw, Mel Helstein and myself. Interesting comments were made by the members of the audience.

"Mary Louise" is an original operetta done in the melodramatic style of the 1890s with hand-puppets. It is not a show for children as its delightful sophistication would be lost on any audience below high school age.

Anyone who saw "Mary Louise" will agree that it had that hard-to-get quality—UNITY. My guess is that Tony spent many hours thinking and planning before starting on the show itself. In this day of super-collasals on stage, screen, and TV it is refreshing to see a performance which was dreamed up and produced under the direction of one man instead of the usual hodgepodge which results from too many master minds. Tony should be proud of his book, lyrics and music.

Again we start at the beginning. The front curtain, decorated with a horseless carriage was appropriate to set the period and mood of what was to follow when it opened. It was complimented by an overture of piano music which simulated a nickelodeon. Someone suggested that the music could have been used between the scenes too. Tony explained that this had been the original plan, but was one of those things which had not yet been

accomplished.

The backdrops, altho detailed, were sufficiently subdued in contrast and color to stay in the background where they belong. The lighting was simple, but effective and gave the puppets a wonderful three dimensional quality.

The puppets were beautiful and exquisitely costumed. The costumes were not cluttered with too much detail of a cluttered period, but conveyed the characters in simple line and color. Achieving the illusion of a small waistline on a hand-puppet is not easy, but the Grand National Puppeteers costume designer managed to accomplish this.

The props were well designed—especially the surrey and the horseless carriage. Also the parasols carried by the sextette added variety to the dance.

The manipulation of the puppets was extremely interesting and showed a great deal of skill—such as maintaining levels and achieving subtle effects by small movements—altho I understand that not all of the puppeteers had had a great deal of experience as operators. There were many good pieces of stage business and interesting movement. One in particular which was mentioned at the evaluation was the convincing effect of kicking in the dances which is a movement one does not generally expect of hand-puppets.

The music and lyrics were delightful and the singing voices showed quality and training and the songs were interpereted in a puppetry melodramatic fashion. Some of the characters did not read lines as well as they sang.

Parts of the recording were not perfectly clear, but anyone who has had any experience in recording knows that there are problems even when the recording is done in a sound studio. Also, a tape should be played on the same kind of machine it was recorded. The timing for applause and pauses was good. Since it is practically impossible to judge timing for dif-

ferent audiences, I assume that whoever operated the tape was on his toes and stopped and started it at precisely the right time.

"Mary Louise" is not a puppet show which could have been easily produced by the usual two-person touring company. The talents of a great many contributed to the final effect, but most of all, purpose in writing and good direction were apparent and last but not least, imagination—which brought a youthful freshness to the whole production.

Robert William

The Lesselli Marionettes presented "Jack and the Beanstalk". This show was put on by a charming couple, Les and Ellie Heath. One doesn't have to be married to be a successful puppeteer but it's my impression that it helps. Perhaps needlessly, I want to point out that Les and Ellie very nicely works out to Lesselli.

Their show, a school assembly type, with a play plus amusing variety was very well done. Jack was an engaging little puppet and awful silly and lazy to sell their cow for a handful of beans. They had some good fun with the cow before he was hauled off by the butcher. This reviewer did not like the characterization of the butcher, seemed like a false, sophisticated note in this simple story.

The play followed the Grimm brother's story quite faithfully. The little hen laid the golden eggs and the magic harp was most effective playing magically away. The manipulation (If you weren't a puppeteer you wouldn't notice) was skillful and Jack was very good doing the difficult job of climbing the beanstalk and, let me add, chopping it down. What a device! A beanstalk that grows up into the clouds but surprisingly not to heaven but to the land of a reprehensible giant. I wonder if the ruins of the castle have been sighted by any jet pilots!

The voice work was generally effec-

tive, the lighting good and the sets excellent. The puppets were well costumed and colorful and the show moved with good pace. To top it off the audience had a good time.

Elizabeth Merten

This programme—the first of the evening performances at the 1957 Festival—was compered by Frank Herman, a genial personality well-known as "Skipper Frank" to Los Angeles radio and television audiences. The first item on the programme was "Skipper Frank"'s own film on Japan, featuring particularly a large and colorful collection of Japanese dolls, and enlivened by his own comments. He then introduced Oscar ("Pat") Patterson, a movie-producer now on the staff of the University of California at Los Angeles, also an expert puppeteer. Pat in turn introduced his pianist, Philip Norman, who played appropriate music for the appearance of first an amusing disobedient marionette-dog and then Pat's famous Pierrot character. Pierrot is twenty years old and has made many appearances on films and television. He is a most agile and charming character and his master displayed highly skilled manipulation in a clever and amusing routine with an imaginary lady-bug who fascinated Pierrot completely.

The last part of the programme was given by Robert Mason of Dayton, Ohio, who performed his one-man travelling show for school audiences. His informal type of presentation and Bob's personal charm and humor, which so delighted audiences at Evanston last summer, seemed a little swamped by the vast size and dignity of Royce Hall. His show still remained an interesting blend of instruction and entertainment and included demonstrations of the working secrets of a marionette, how to make simple stages and the de-scarifying of a Punch and Judy show, besides some clever use of hand-puppets, marionettes and a ventriloquist's dummy. Perhaps it should

be mentioned that Bob had already put all his energies, during the afternoon, into leading an excellent panel on "Developing a Night-Club Act" and it seemed a pity that so much should be asked of him in one day.

Frances McHarg

On the first night of the Workshop, Friday, August 9th, we were entertained by two California marionette groups. The Mahlmann Marionettes of San Francisco presented "The Magic Blossom," the Titania, and Oberon theme from Midsummer Night's Dream; and the Mitchell Marionettes of Whittier, California, presented a variety program of trick marionettes which they called "String Time."

As the curtain went up on the first performance, spontaneous applause came from the audience for the beauty of the moonlight scene. Unable to bring his own stage from San Francisco, Mr. Mahlmann had persuaded a friend to paint a back-drop for the stage borrowed from the Zweer puppeteers. The color relationships between back-drop, puppets, and lights were sensitive and beautiful throughout the whole performance. The sound was not quite so satisfactory. The background music, excerpts from records, was a little disturbing and failed to preserve the same sensitive relationships maintained by the color and light. The puppets were beautiful indeed upon close examination. That some of their real grace and beauty failed to carry half way across Royce Hall is not surprising! Especially was this true of the group of three flying in on the right. Perhaps the stringing or perhaps the manipulation was responsible for this.

Lewis Mahlmann, speaking for his group, said that it consisted of six young men in their twenties who called themselves the Lilliputian Players. This show, adapted from Midsummer Night's Dream, was their fifth show since 1952.

When the stage for the second num-

ber, "String Time" by the Mitchell Marionettes, was pushed through Royce Hall curtains, the effect was startling. It consisted of a gigantic clown's head of papier mache whose open mouth became the proscenium arch. If the purpose of a stage is to provide a focus for the puppets and their performance, the gigantic clown's head competed unfairly with the little people. One could not quite forget it even when the lights focused on the performance.

The variety program provided plenty of novelty and excitement. There was the piano player, the come-apart skeleton, the acrobat with his "head turning" audience, a dancing trio, a bubble-blowing clown, an original version of the William Tell story, and a juggler with two balls. However, the climax of the whole program came when the gigantic clown's mouth

opened even wider and a very tall puppet appeared. Someone behind exclaimed, "Big Tony! The first I've seen in this country". Before the members of the audience could quite adjust their minds to the big clown's mouth opening even wider, "Big Tony" had come apart and turned into six puppets.

Novelty and surprise seemed to be the goal of the production, "Be a Clown", the theme song: If sometimes one novelty competed with another, perhaps it was so intended.

Some reviews have been omitted. In spite of urgent reminders some folks who accepted the responsibility for reviews have not responded in time for this issue. If yours has been omitted, this is the reason, so don't give up . . . watch for later issue.

Did the Workshop Work?

George Latshaw

QUOTATION: The road to hell is paved with good intentions.

EXAMPLE: A bull-headed Workshop Chairman, armed with good intentions and little else, got his comeuppance. His staff was set to cope with 80 people. 170 registered, and that's when all hell broke loose.

Registrants were surprised to find that it took TWO days to complete the cycle of workshop courses, which included Theatrical Design Developing a Story Idea; Characterization with Voice; Characterization with Movement; Acting; and Music with Puppets. There were disgruntled cries from the anguished who had to learn all there was to learn in one day. The howls were even louder from the beginning group who were bitterly disappointed that there were none of the excellent construction demonstrations they had

heard about last year....although several workshop staff members had their hands on the faucets and were ready to pour plaster to save the day. There were others who were not interested in a number of the items offered and wanted to attend only the sessions that interested them. There was no provision for allowing them to do so....and the ill will was noticeable.

If the first day was a fiasco, it was due to the inadequate planning of the Workshop Chairman George Latshaw. No road maps or route sheets were provided to guide the registrants to the various areas for the meetings. There was confusion on the length of class time. In fact, several staff members were unsure of just how to approach their subjects, and coped with their oversized groups as best they

could. The areas were inadequate for the members present—one echo chamber called The Cage was so impossible, the group split up into two small dressing room units. People wandered in and out from other areas, some late, some lost, some searching, some bored. One registrant termed the thing "Kindergarden stuff!" and stalked off.

For the Spartans who stayed on for the second day, there was at least peace and quiet, with less than half the original number present. There was less tension, although some of the staff members were not pleased with what other staff members were doing in other areas. There seemed to be some reservations on both sides about having a workshop concerned exclusively with the performing side of puppetry.

The P of A has made several awkward attempts at presenting the Showmanship side of puppetry—none of them with any particular success, for this area is too ephemeral to be bottled up and dispensed to everybody in an easy dose in an hour's time. First you must make the puppets; then you discover if you have been born with the gift to do anything with them. The P of A would be wise not to tamper with such an experimental program again. They have wisely discovered that you cannot teach old dogs new tricks. It is hoped that next years Workshop Chairman

will not be so adamant about the puppet theatre, and stick solely to the tried and true formulas for making puppets, building stages, etc. which we have come to expect. It's surer and safer to teach the new dogs the OLD TRICKS.

EDITOR'S NOTE:

We can't print George Latshaw's evaluation of his Workshop without a word in his defense.

George, through his writing and in actual practice has advocated better theater on the puppet stage. There is a deplorable lack of knowledge among puppeteers of what constitutes good theater. His desire to make all workshopers conscious of this was the idea back of his Workshop planning.

Although the JOURNAL had explained at length that this Workshop would be different...visions of the last two Workshops were paramount in the minds of workshopers...hence the non-receptive attitude. If it will help any at this point, here is the promise that the Workshop will return to its original format next year, the type that Workshopers declare they need and want. However we hope that George will never give up until he finally gets across the idea that it's what you DO with the puppet that counts, be it a professional creation or a hunk of wood and rag.

716 Members as of May 1, 1957 696 Members as of September 1, 1957 New Membership Honor Roll

John Zweers—7, Alan Cook—4, James Gamble—2, Bob Baker—2, Ann Hulko—2, Wilhelmina Hedde—2, Gill Oden—2, Ron Herrick—2, Jeanette Harbour—1, Nick Kapola—1, Lea

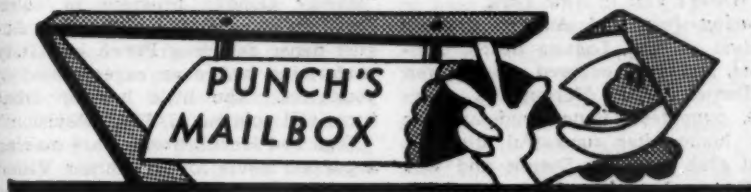
Wallace—1, R. Proctor—1, Fritz Holzerlein—1, V. Michael—1,

John S. Sisson—1, Mitchell Marionettes—1, Cedric Head—1, Milton Halpert—1, Emma Ballard—1, Mrs. Chas.

Woolery—1, George Winberg—1, Bob Braun—1, Vernone Tracey—1, Joyce Gardiner—1, Marge Kelly—1, Lettie Connell—1.

This apparent drop in membership needs an explanation. A great many folks have formed the habit of paying membership at Festivals. With the change of Festivals from June to August, many still wait to "pay at Festival." As a result the Executive Office and the JOURNAL do not pull

these summer expirations until after Fest... we don't want these people to miss the advance Festival publicity... this seems to be the simplest way to do it. Last month's total included these... this month's total is the actual figure. Our membership is staying solidly around the 700 figure. You are the only ones that can change this figure. Send to Rena for membership folders and USE them, won't you?



Rod Young—Punch's Mailbox, 410 N. Allen Ave., No. 4, Richmond, Va.

As Mr. Punch and I peered into one of our favorite books of quoted thought, we came upon two quotations that seem fair beginning to this period of puppet report. "No metaphysician ever felt the deficiency of language so much as the grateful." "Those who make us happy are always thankful to us for being so; their gratitude is the reward of their benefits." The West Coast puppeteers and all the Puppeteers of America who make a Puppet Festival delightful and rewarding are here awarded a loving whack from the slapstick of Mr. Punch. Judy says "Thank you" too.

An enthusiastic review from VARIETY raves about the night club act at the 500 Club, Atlanta City, by Sid Krofft, "One of the finest puppeteers to appear here in many a moon. He makes marionettes do everything, dance, light and smoke cigarettes, take off their clothes, and prance about in lifelike fashion. Krofft at times works three puppets. His most effective bit is the skeleton which

comes apart, only to reassemble at his bidding. Some of the effect of his act is lost because he is confined to the low stage, where many cannot see the puppets."

"Meet The Marionettes" is the title of lecture demonstrations frequently given by Ruth Duncan, recently pictured in the Oxford, Ohio, press. Following this program in early August she whisked off to New Mexico to join Bill, happily at work there on photography and slides, illustrating Indian cultures. Kathy Piper, Western College Senior, began the school year by directing the annual Senior Stunt and is looking forward to directing her Senior play for the Children's Theatre series. The play will be "The Puppet Prince" and will involve puppets and actors both. On her way to UCLA, Kathy stopped at Hospicio, an orphanage in Guadalajara, to do a show.

The Gordon Sisters have recently finished two successful ventures into TV commercial film in Chicago for a fur processing outfit. The latter part

of August found Bob Mills at work in Disneyland manipulating his marionettes within Geppetto's Workshop, a part of Tinker Bell's Toyshop in Fantasyland. While visiting Disneyland just before Bob's opening, we had opportunity to speak with Ronald Kennarde, designer of the Toyshop, and a chance to see the blueprints for the stage which can be adaptable for either marionettes or hand puppets. Kennarde's interest in puppets dates back to work with shows produced at the World's Fair in New York.

During July and August at their Festival of Arts, Laguna Beach, California, audiences enjoyed shows given by Daniel Llord's Marionettes. Burbank puppeteer, Rene Zendejas, was back home after successful stints in night club work in Detroit and was heading back to New York for a fall season of night life with puppets.

Very sorry to know George "Pinxy" Larsen has been ill, but are glad to know that when there are puppets to be thought about, illness doesn't stay around long. Did you know that Emma Louise Warfield, who has the distinction of being the only puppeteer to have attended every single P. of A. national Festival held, is Art Director and Executive Vice President of the Community Art Center, Delaware County, Pennsylvania. And she's entering a tenth year of puppet teaching activity too!

Lucky leftovers from Festival were royally entertained by Bob Baker and Alton Wood and were pretty happy about it. The Baker workshop is a dream of organization and activity. We can well envy Hollywood youngsters who fall under the spell of these colorful marionettes, designed artistically to do nearly anything. Don Sahlin, currently working at Bob's studio in Los Angeles, joined Alton and Bob on a trip to San Diego in latter August. At Avalon, in the Catalina Chapel housed in the McRee Hotel Building, non-sectarian service are

held every day. The large diorama depicting the Sermon on the Mount theme was designed and constructed by Baker Productions. Unique use of black light treatment has been used in painting the figures which bespeak the artistry involved in all Bob's work.

Just for fun, Alfred Wallace took his wife, Addie, to Europe in July and August. Jimmy Rose and his wife, Boo, had a baby this summer. Bun Rose is still in the Air Force. Rufus continues work on the Saturday "Howdy Doodie" program in color. Steve sends us a cartoon from an August paper depicting Punch and Judy performing before an eager crowd of youngsters. The little boy up front turns and points out, "Live television!"

Olga and Martin Stevens are making a puppet movie for the Better Vision Institute, Inc. And with no strings! Like the mechanical villages Steve used to see at the Fair as a boy. The Velleman, Leo and Dora, stopped by the Mousetrap in August. We hear they are no longer doing Educational TV. Fran Allison and his Kuklapolitans, to down South and are eager to report new enterprises on their part. A news item last June reported that Metro is near closing a deal with George Pal to produce a feature-length musical puppet film. Pal, long-time specialist in the production of puppet pictures, has not been represented on the screen for some time.

We regret to report the death of Mr. Hettie Louise Mick Martin who has lately lived near Boston. Mrs. Martin, wife of John Martin, dance critic of the NEW YORK TIMES, had long been interested in the marionette theatre. Tony Sarg produced her dramatization of "The Rose and the Ring" in 1931. Many years ago, it will be remembered, as a member of the Chicago Little Theatre where she met and later, in 1918, married Mr. Martin, she staged a number of marionette productions for the group. She and her husband, who moved to New York

in 1927 and later to Old Mystic, Connecticut, studied the Stanislavsky method under Maria Ouspenskaya and Richard Boleslavsky. Her name will endure in the annals of American puppetry.

Introducing two new books on puppetry by George Merten published by Thomas Nelson and Sons Limited, 91 Wellington Street West, Toronto, Ontario, Canada. **THE MARIONETT** and **THE HAND PUPPETS** are well worth ordering for your library of puppet material. Also along literary lines, see Herbert Kubly's **EASTER IN SICILY**, page 13, for a note on Sicilian puppets. Also pages 213 and 216. Arthur Barker, London publisher, puts out **BLISS IN BALI** with an interesting chapter on Balinese (Wayang Kulit) marionette. Also in the book is a picture back stage at a shadow theatre.

Jan and Vlasta Dalibor played the **Empire**, **Edinburg**, and were reviewed as a new puppet act in **VARIETY**. The Czech-born performers have been quite successful in appearance on BBC TV, London, and are currently touring the British Isles. Marshall Izen, ordinarily a night club performer, toured the strawhat circuit doing **Punch** and **Judy** this summer.

A musical version of "Pinocchio" based on the character created by Collodi, is being prepared as a TV spectacular by Maurice Alevy, who wrote the book and lyrics and also staged it in Dallas. An original musical score is being written by Irwin Andrews. Paul Winchell and his ventro character, Jerry Mahoney, dramatize the juvenile classic on a new Decca recording. Here, special music has been done by Milton DeLugg and Ira Wallach. Others in the recording cast are Vivian Smolen, Walter Burke, Johnny Haymer and DeLugg. **Pinocchio** is pictured on the album cover of a new Mercury release which includes recording of "Leaves From the Tale of Pinocchio" by Rogers.

Winifred Ward, recently pictured on the cover of the **CHILDREN'S THEATRE NEWSLETTER**, a division of A.E.T.A. publications, as she received the honorary degree of Doctor of Humane Letters from Dr. Herrick B. Young, President of Western College, is busy revising her **THEATRE FOR CHILDREN**, bringing this history of both foreign and United States Children's Theatres up to date.

Marjorie Batchelder McPharlin is preparing the new puppet material to be used in the forthcoming edition of the **ENCYCLOPEDIA BRITANICA**. Another puppet research-artist is D. S. Keller, Ass't Prof. of Spanish at the University of California, Davis, California, who would be interested in exchange of views with anyone interested in the historical aspects of puppetry.

Following Festival, Viv hopped a ride down Texas way with Rena, where they made sure the shape of P. of A. was secure after the ball was over. Mr. Punch is always, hat over heart in debt to both Rena and Viv for puppet progress in America. Gayle and Doug Anderson, he's the magic clown on the "Wonderama" show over New York's WABD, you know, were happy to greet Viv after her Texas spree and before she journeyed back to Ashville, the **JOURNAL**, and a new school year.

In Woodland, California, at the Yolo County Fair in August, Hollywood puppeteers Jack and Jackie Shafston performed several times daily. The June-July issue of **PERFORMING ARTS**, edited by Mervin Leeds, San Francisco, headlined and completely outlined plans for the UCLA Festival and provided excellent publicity for P. of A. Not a bad idea to give P. of A. as much publicity as you can in your own brochures and stories.

"Mary Louise" which was such a smashing success at each performance given and which received much acclaim at Festival, will rest in moth ball for a bit while author, designer,

director, cmposer, lyricist, puppeteer Tony Urbano does his six month engagement with the Army. Everyone involved in the production of this fine show can be commended and we look forward to reporting further achievements of this talented performer. Each morning over KPIX, San Francisco, two utterly charming puppets maneuvered by Lettie Connell hold forth in pleasant whimsy. Twinkle, a captivating elfen miss, and George, an astute pooch, are delightful. Lettie keep very busy with her talented fingers in many puppet pots.

Elaine Woodall should soon open her bag of puppet tricks in her new hometown but meanwhile sends a clipping from the NEWBURGH NEWS, N. Y., reporting puppets being made for hospitalized children by the Woman's Auxiliary of that town. And down in New York City, Hildegard Hammond and Geraldine Heydt became well known to their audiences for performances of "Punch and Judy," "The Magic Show" and "Rabbit Land."

Let's hear from you!

Rod Young

410 Allen Avenue

Richmond, Virginia

STATEMENT OF INCOME & EXPENSES OF THE PUPPETEERS OF AMERICA

JULY 1, 1956 TO JUNE 30, 1957

July 1, 1956 balance (in bank)	\$ 438.43	
Plus Receipts 7-1-56 to 6-30-57:		
Membership dues	3,574.35	
Festival income	3,503.44	
Festival income (deposit returned)	500.00	
Puppetry Journal income—		
Adv. Store	796.00	
Sale of Seals	42.50	
Sale of Christmas Cards ..	328.34	
Misc. gifts received	275.00	
Misc. income18	9,019.31
Total		\$9,458.24
Expenditures:		
Puppetry Journal expenses 2,359.54		
Stenographic services	200.00	
Telephone	15.29	
Office supplies, printing & mailing	310.90	
Auditing & reports	25.00	
Postage	126.01	
Festival advances (to be refunded)	500.00	
Festival expenses	1,827.85	
Premium on Fidelity Bond ..	22.50	
Dues—American Educational Theatre Assn.	12.50	
Advertising - Seals	90.25	
British Yearbook	3.25	
1 - Used typewriter ..	135.00	
Less trade-in on old machine	40.00	95.00
Cost Christmas cards	20.27	
Cost printing directory ...	158.00	5,766.36
6-30-57 Balance cash in banks as per books		\$3,691.88
Reconciliation:		
Bank balance 6-27-57	\$5,220.94	
Deposits entered on books, not shown by bank until July 19, 1957	664.83	
Total	5,885.77	
Less: Outstanding checks through No. 250	2,193.89	
Balance as per books	\$3,691.88	
Remarks: No outstanding accounts. All paid.		
Comparison Data	For Year Ending 6-30-56	6-30-57
Income from member-ships	2,630.20	3,193.62 3,574.35
Festival income	734.62	545.09 3,503.44
Journal income ...	246.79	230.00 796.00
Unpaid Bills	None	None None
Cash in Bank	156.13	438.43 3,691.88
Fixtures & Equipment	270.31	270.31 335.81



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